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A GREAT BOSTON SALE

MESSRS. C. F. LIBBIE & CO., of Boston, announce as passing through the press, a catalogue of the entire library of a Boston collector, to which the attention of librarians and collectors of books in general may be profitably directed. The collection which has been formed during the last ten years, is unusually rich in rare and important works on the Fine Arts, including an extraordinary assemblage of books, illustrating the art of wood engraving from its beginning to the present time; Rare Americana, Unique Illuminated Manuscripts, Incunabula and Black Letter Books, Works on Natural History, Rare First editions of English and American Authors, English and French Belles Lettres, Cruikshankiana, Bibliography and Historical Bindings.

Among the Americana are to be found: Indian Wars of New England, 1675-7, the five tracts complete—Mohawk Prayer Book, 1787—Monardes Joyfull Newes, 1850—Champlain, Voyages, 1632—Sagard, Le Grand Voyage du pays des Hurons, 1632—Sanders, Indian Wars—Sauer Bible, 1743—Backus, New England, 4 vols. 1784-96—Barnum, Spy Unmasked, 1828—Book of Mormon, first edition 1830, Prince Society and Bradford Club Publications—Burke, War in America, 1780—De Bry's Voyages, 9 vols.—Hulsius Voyages, 10 vols. Hakluyt, 1589 and 1599—Memoir of Roger Clapp, 1731—Josselyn, New England Rarities, 1672 and Voyages, 1674—Lawson's Carolina, 1709—Franklin Imprints—Force's Tracts, 4 vols.—Scarce Tracts relating to the French and Indian War and the Revolution—Smith, Nova Cæsaeria, 1765—Stiles, Judges, 1794—Vaughan, Golden Fleece, 1626—Ward, Simple Cobler, 1647—Wood, New England Prospect, 1634—Whitbourn, New Found Land, 1623—Mather, Magnalia, Psalterium Americanum, and other valuable publications by the Mathers and other early New England Divines—Sixteenth and Seventeenth Century Geographical Works, etc.

The Fine Arts list includes; Hamerton's Etching and Etchers, first and third editions, large paper copies of Landscape and Graphic Arts—Ruskin, Modern Painters—Stirling, Annals of the Arts of Spain—Florence Gallery, India Proofs—Lacroix et Serré Le Moyen Age et la Renaissance—Racinet, Costume Historique, large paper—Collections of Portraits—Books of Prints, ancient and modern—Choice Livres a Vignettes, French and English—Collections of Original Etchings—Cruikshankiana, an extensive collection including such rarities as Reed's Catalogue, 3 vols., the

Scourge, 11 vols., Wilson Catalogue, Life in Paris, English Spy, Real Life in London, and many other features.

The early printed books show examples from the presses of Aldus, Ratdolt, Vindelin de Spira, Koburger, Sensenschmidt and Kefer, Zainer, Nic. Janson, Mentelin, Pynson and Shoffer, and the manuscripts comprise illuminated Books of Hours, amongst which a rare specimen by Glockendon, and a French Missal of special value and interest, also a 13th century Egidio Colonna and a 12th century Origines, etc., in bibliography are Brunet, Manuel, large paper, 14 vols.—Dibdin, Tour, large paper, 3 vols.—Hain, Repertorium, 4 vols.—Collectio Weigeliana—Rich and Harris, Bibliotheca Americana, Andressen, Beraldi, Dumesnil, Passavant and other authorities on engraving. The works on Natural History include Bigelow, Am. Med. Botany, an uncut copy—Catesby, Carolina, 1731—Romans, Florida, first and second editions, and Michaux and Nuttall, N. A. Sylva.

Of wood engravings is a very rich collection, including specimens by Durer, Cranach, Brosamer, Amman, Bernard, Bewick, Anderson, etc., amongst others, Books of Hours by Pigouchet and Harduin, Apian, Astronomicum, 1540, Bernard, Quadriens, 1558, and Ovid, 1559 and 1563—Nürnberg Chronicle, first edition, 1493 and a large number of German Chronicles with specimens of early engraving—Holbein, Imaginis Mortis, 1547—An unusually extensive and valuable collection of Books of Emblems—Early editions of Livy and Virgil—Bewick Emblems of Mortality, Birds, Quadrupeds, Fables, etc.—Engravings on wood by the Society of Am. W. E. Japan proof edition, etc. Collectors of first editions will find nearly complete sets of Dickens and Thackeray—Bancroft, Poems, 1823—Drayton, Muses Elizium, 1630—George Eliot, Brother and Sister and Agatha, 1869—Emerson, Dial, 1841—Freneau, Poems, 1786 and Miscellaneous Works, 1788—Hawthorne, Gentle Boy, 1839—Keats, Endymion, 1818—Keble, Christian Year, 1827—Lowell, Class Poem, 1838—Webster, Oration at Dartmouth, 1800, and other nuggets.

Every Book and Tract in the catalogue belongs to the library, no outside material whatever having been introduced. Catalogues will be sent on request addressed to 13 Hayward Place, Boston, Mass. The sale will commence on November 17th, and will continue, with sessions at 10 A. M. and 2 P. M., until November 21st.

AT THE AVERY GALLERIES

AT the Avery galleries, where one may always count on a surprise or two at this season, there is a little canvas by Jean Fauvelet which carries one back to the days of romanticism in French art, those days which reproduced, in a healthier and more human spirit, the graceful art of the eighteenth century. "After the Ball," as it is called, shows us one of those charming women who may have enchanted Lamartine and de Musset, who, having thrown herself upon a sofa in full dress from the festival of the night, reaches for the bell-cord to summon her maid. The scene is an interior, of the period circa 1850. The picture is a subtle study of textures and harmonies, of dainty tints rendered with an exquisite daintiness of touch, and yet with the most manly suggestion of certainty and freedom of hand. The artist, who is a Bordelais, now an old man, ceased to exhibit long ago, and this appearance of him in an American gallery will, it is to be hoped, be but the forerunner of others, though his productions are too few ever to become numerous in our collections.

A work from another man of much the same spirit although in a different field, is a "French Village in Springtime" by Alexandre Defaux; an artist of such subtle charm of sentiment, such sincere love of nature and such finished art in his rendition of her, that it seems amazing how little we see of him on our walls. Of all the pupils of Corot, Defaux is the one who benefited most by his master, without losing his individuality: and to this day, nearing his three-score and ten, he is the Frenchman who best reads and translates the loveliness of spring, with its blossoming fruit trees and its springing verdure, nursed by warm, moist skies.

A powerful early winter scene by W. L. Picknell faces the Defaux, and American art derives no discredit from the contrast. Mr. Picknell's subject is from Plymouth Meeting, Pa., where the artist built himself a glass studio face to face with his material. On the right, a row of cedars fences in a cornfield in which the stubble is stiffened by frost. There is frost in the cold sky, rolling into masses of gray cloud, and coming snow in the air. The drawing and the painting of this powerful landscape are simply magnificent. The true out-door feeling in it fans one's face like a whiff of the wind that is blowing across the stubble and creaking the boughs of the cedars. Those gentlemen who go out of doors to paint nature in dabs and gobbets of paint might learn a lesson here, if they had it in them to learn anything healthy and sincere. Close by the Picknell is a group of five simply

delightful small canvases by George H. Boughton. In the centre is a village street at night, with the effect of lamplight on the foggy air; and around it the four seasons, typified by single female figures in rural setting, and presenting four as captivating types of girlhood as Mr. Boughton has painted.

A landscape by A. H. Wyant, full of dignity and forcibly and solidly executed even beyond his wont; a flashing strip of surf and seashore on a sunny day, by William T. Richards; a peasant interior of fine quality by Theodore Robinson; a sterling study of salt-meadows with haycocks by D. W. Tryon, and landscapes by Arthur Hoerber and Arthur Parton, are others of the American works, which include also a "January" by Leonard Ochtman, that merits more than a single glance. A large and strong landscape by Prof. Karl Heffner, in which he again treats his favorite subject of nature stripped of her finery, and invested with the sober sadness of the dying year, forms a noteworthy addition to the works of this artist already exhibited at these galleries. The collection of cabinet pictures lights the walls with the sparkle of many gems. There will be an exhibition of pictures by Mr. Ochtman here in January, and at a later date one of works by Mr. Lockwood de Forest.

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The industry and universality of Mr. Richard Mansfield as an actor seem to find a parallel in the diligence and scope of Mr. Richard Mansfield as a collector. Only a year ago Mr. Norman sold out Mr. Richard Mansfield's collection at the Fifth Avenue Auction Rooms, and an interesting sale it was. That this was Mr. Richard Mansfield's collection and that it was sold there can be no doubt, for Mr. Richard Mansfield bossed the sale himself, from his apartment around the corner in the Croisic, and Mr. Richard Mansfield's agents boomed it industriously in the press. Yet, in less than a year, it would appear that Mr. Richard Mansfield had assembled another collection, for one which contained about everything a bric-à-brac and second-hand curio dealer would have in his shop, was sold under his name at an auction room further down town last week. Under the circumstances, it would appear that Mr. Richard Mansfield has discovered a happy combination for his talents, and that like a once well-known actor who used to boast that when he was out of an engagement he could deal faro-banks or tend bar, Mr. Richard Mansfield is a man of more resources than one.